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THE FRIAR'S VISION: *SUMN. T.* 1854-68

The friar in the *Sumner's Tale* shows more tact and presence of mind than the commentators give him credit for, when he tells his bereaved admirer instantly how he saw her child's soul borne to bliss.²² After avouching his vision by his venerable brothers the sexton and the infirmarer, he says he arose in tears, and all the convent,

Withouten noyse or clateringe of belles;
Te Deum was our song and nothing elles.

Te Deum would be sung not as a thanksgiving for a sinless soul gone to paradise, an unmediaeval suggestion quoted by Dr. Skeat from Bell, but in honor of the miraculous vision. Those who report the healing of a blind woman by the relics of St. Hugh, bishop of Lincoln, want the bells rung and *Te Deum* sung.²³ It was quite usual to do this after a miracle, in its honor and to call people together. After the healing of a blind girl by St. Dunstan, "tunc pulsato signo . . . concurrat universa civitas. . . . Coepimus itaque excelsis vocibus simul et lacrymabilibus Dominum Deum nostrum laudare,"²⁴ which last doubtless means that they sang *Te Deum laudamus, te dominum confitemur*. When the chapter of Lincoln are convinced (which was probably soon) that a dropsical woman and a dumb boy have really been cured by St. Hugh, the bells are rung and a procession made to the saint's tomb.²⁵ Another reason for bell-ringing in our case perhaps would be that Thomas and his family had taken out letters of fraternity in the friar's

convent (2126-8), and it was customary to toll a bell at the death of a member.²⁶ The reason why the friar says scornfully that in his case they did not make all this noise might be that anybody living within earshot would know the convent-bells had not rung that night.

JOHN S. P. TATLOCK.

University of Michigan.

Schillers Anthologie-Gedichte, kritisch herausgegeben von DR. WOLFGANG STAMMLER.
 Bonn: A. Marcus und E. Weber's Verlag,
 1912. 8vo., 71 pp., M. 1.50.

This edition of Schiller's contributions to the *Anthologie auf das Jahr 1782* is issued as No. 93 of the *Kleine Texte für Vorlesungen und Übungen*, edited by Hans Lietzmann, a collection which covers a vast and widely diversified field of study and which is, perhaps for that very reason, not so well known to Germanists as it deserves to be. The "Anthology" itself had been reproduced in 1905 by Fedor von Zobeltitz as No. 5 of his *Neudrucke literarhistorischer Seltenheiten*. Outwardly attractive—far more so than its Tobolsko prototype—and faithful to its original in many little details of typography, this reproduction is unfortunately extremely unreliable, as has been pointed out by Lietzmann (*Euphorion*, XV) and E. Müller (*Jahresberichte* for 1905). Stammler's text of Schiller's share in these poems—the operetta *Semele* alone is omitted—is better than that of v. Zobeltitz, though hardly to the extent that one might expect of an editor who speaks of the work of his predecessor as "unbrauchbar."

The signatures¹ that Stammler assigns to Schiller are: A. M. O. v.R. Rr. W. W.D. Y. *. †. The absence of the letter X. in this list is sufficiently explained by the statement of

²² Such visions are common enough, especially among the Anglo-Saxons. Another related by the Venerable Bede, besides that mentioned by Dr. Skeat, is St. Cuthbert's, of the shepherd Hadwald (*Vita S. Cuthberti*, ch. 34); cf. also Bede's *Hist. Eccl.* IV, 3 and 23. St. Cuthbert as a boy was said to have seen Aidan's soul carried by angels to heaven (Alfric's *Lives of Saints*, E. E. T. S. II, 142).

²³ *Magna Vita S. Hugonis* (Rolls Ser. 1864), p. 375.

²⁴ *Memorials of St. Dunstan* (Rolls Ser. 1874), p. 138.

²⁵ *Vita*, in Giraldu Cambrensis' works (Rolls Ser. 1874), VII. 126, 133.

²⁶ Rock, *Church of Our Fathers*, 2nd ed., II, 244-5.

¹ X. is, on p. 69, erroneously listed under both Abel and Schiller.

Abel² in his autobiography (a manuscript in the archives of Cotta) that he himself is the author of the "Lied eines Eifersüchtigen." Questionable, however, is the absence of the signature P., and more than questionable its assignment to Petersen. The four poems bearing this signature should probably have been included in the collection.

The two principles that have guided the editor in his work are stated as follows in the preface: "die orthographie ist von den setzerwillkürlichkeiten gereinigt worden . . . die . . . interpunktion aber habe ich energisch modernisiert." Now a normalization of orthography for a critical edition of an author can surely be based only on that author's usage at the time in question. Sufficient evidence as to what Schiller's usage was in the year 1781 may be gathered from the edition of the *Briefe* by Jonas. Accepting this principle, Stammmler's changing of *ck* into *k* is justifiable—the ten or twelve instances of *ck* in the *Anthologie* may actually be put down to the score of the compositor. Such is not the case with the change of *dt* to *d* in *Todt* (7, 32; 24, 1; 28, 44), witness the letters, Jonas I, 14 and I, 22; nor with the alteration, in the inflected forms of *süsz*, of *sz* into *s* (35, 32; 35, 42; 37, 68). In regard to the latter Stammmler is, in fact, remarkably inconsistent: 32, 3 he changes *süser* into *süszer*—the opposite of his usual procedure, and perhaps a misprint—while 11, 7 and 14, 98 he retains an original *sz*, 11, 7 being, to be sure, an instance in rime. For *sz* see Schiller's letter to Petersen, Jonas I, 16. It is also not wise to attempt to introduce by means of the apostrophe a differentiation between preterit and present forms: in some cases, as e. g. in 18, 29, *Vater Föbus hört mit Lachen*, there is no certainty that a preterit and not a present is intended.

A normalization of punctuation such as Stammmler has carried through is still more dubious in a critical edition of an eighteenth century poet, and there is no warrant for it whatsoever in Schiller's letters. If such a leveling be undertaken, it must proceed on the

basis not of what would be expected in a modern production but of what is normal for Schiller at the given time. And that this punctuation, call it "unglaublich verworren"³ if you will, is not due to the idiosyncrasies of a type-setter but is characteristic of the man at the time, may furthermore be shown by pointing out how regular is in comparison the punctuation of some of the other contributions to the *Anthologie*. Besides, such leveling may at times destroy indications as to manner of reading. Indications of this nature I should find in the use of commas 25, 30; 33, 88; 46, 4; 46, 21; all of them passages where these signs have, in accordance with modern usage, been removed by Stammmler. So the interrogation in 29, 16 may be entirely correct, and even if it is not, its occurrence in the original text should be noted in the variants. The same remark applies, with even greater force, to 42, 7.

For *Die Seeligen Augenblicke* (No. 9) the variants from Stäudlin's *Musen Almanach* are incomplete and in two instances (ll. 8 and 11) inaccurate, this latter all the stranger since Goedeke gives in both instances the correct readings.

Misprints have been noted as follows: 4, 1 (*Himmels!*); 4, 23 (*Das = Des*); 9, 36 (*archerontschen = acherontschen*); 14, 35 (*Flut*); 28, 14 and 16 ('s as in 29, 12); 28, 27 (*Mich* not spaced); 34, 8 (*Hohl*); 37, 53 (*win = winkt*); 37, 65 (*Lieben = Leben*); 40, 16 (*Dein = Deine*); 47, 5 and 6 (*S' regnet* and *S' g' wittert*).

B. J. Vos.

Indiana University.

Miguel de Cervantes Saavedra: a Memoir.

By JAMES FITZMAURICE-KELLY. Oxford, At the Clarendon Press, 1913. 8vo., xx + 228 pp.

Ever since the late Cristóbal Pérez Pastor revolutionized the study of Cervantes by the publication of one hundred and sixty-one new

² See J. Hartmann, *Schillers Jugendfreunde*, p. 110.

³ Leitzmann, *Euphorion*, XV, 217.